

Denis Brudna

## Ria Patricia Röder – ALL WORK AND NO PLAY

Like old memories in fluid, infinite space, objects and photographic fragments seem to float to the surface in Ria Patricia Röder's pictures. Borrowed from reality, they interact with each other in collage-like compositions in which they narrate cryptic stories.

Ria Patricia Röder's works are ultimately based on scans of small still lifes that she arranges on the scanner glass. The shallow depth of field of the scanner's optical system creates the impression of strangely three-dimensional objects within seemingly infinite space.

Scanography is a process of creating images that is used by many artists to experiment with anything and everything that can be placed on a scanner bed. Although several have worked with flowers, self-portraits, and even erotic images, these experiments all too often produce decorative results that seem somewhat trivial.

Not so with Ria Patricia Röder's collages. Her works make the most of the distinctive visual quality of scanning – and not just as a means in itself, but as a way of enhancing the idea behind the picture. Her compelling compositions create a fascinating synthesis between the technical possibilities of the scanner and the visual poetry this entails. Röder thus uses a method in *All Work and No Play* that she already explored in her ongoing photogram series *RAYDIATOR*, which we presented in *Photonews* 06/2012.

Ria Patricia Röder was born in 1983. She studied visual and media art in Karlsruhe, Berlin, and Vienna. Her series *All Work and No Play* can currently be seen in the group exhibition *Talking Things* in the Galerie Kramer in Bremen (to October 22, 2016) and in the group exhibition *Habseligkeiten* in Haus am Lützowplatz in Berlin (beginning October 8, 2016).

